



# *The New Amberola* **GRAPHIC**

*Winter*  
*Number*

39

50¢

Winter, 1982

Feature Article: Gull(s) of My Dreams (The Grey Gull Family of Labels)

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Winter, 1982

# The New Amberola Graphic

Issue No. 39  
(Vol. X, No. 3)

Published by  
The New Amberola Phonograph Co.  
37 Caledonia Street  
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rate: \$4.00 for eight issues (two years)

\*Advertising Rates: Display: \$3.00 per box - see below

Half page: \$11.00 (8" x 5 1/4" original or 10 1/2 x 7 1/2 to be reduced)

Full page: \$20.00 (10 1/2 x 8" original, or any ratio which will reduce to this size)

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Add 35¢ postage for single issues; 69¢ for two, 70¢ for three, 92¢ for four or five. The complete run, numbers 1 through 38, is \$12.65 postpaid.

THE NEW AMBEROLA GRAPHIC  
(ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 37 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:  
The New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

2 Years (8 issues).....\$4.00

## Editor's Notes

Mid-winter greetings from the land of ice and snow and now earthquakes!

Tradition has it that on Candlemas Day (Feb. 2d) the old-time Vermonters checked their woodpiles and haymows. They were in trouble if their supplies of wood and hay were over half depleted, for this was the mid-point of the winter heating and feeding season.

It is our hope at the GRAPHIC that Candlemas Day finds you with your tin of needles at least half full, and a goodly supply of Victor V-38000's to help keep you warm through the remaining months of winter.

The next issue of the GRAPHIC is due in April. As we are trying to get back on this schedule, please have all ads, etc., to us by the 10th of that month. And remember that we would still like to have articles for the phonograph enthusiasts among our readers.  
- M.F.B.

**Classified Ads**  
are still  
just 2¢ per word!

In Memoriam:

August 23, 1980—January 16, 1982



# GULL(S) OF MY DREAMS



The Grey Gull Family of Labels

by

Steven C. Barr



In all the multitude of companies which recorded, pressed and sold phonograph records during the 1920's, there is but one which considered harmonicas and jewsharps as appropriate instruments for a dance band; one which would interrupt a (relatively) ordinary dance record with a chorus of yodelling; one which would identify a trio with at least five instruments simultaneously audible, or an orchestra consisting audibly of no more than three musicians; one which would cloak not only bands but songs in pseudonymous identity, while denying its orchestras even the use of a pseudonym on many issues, and otherwise create a host of identities for an overworked studio band ranging from "Big Show Syncopators" to the unlikely "Ginger Ale and His Sparklers" (one assumes that whoever created that identity was adding something to his ginger ale!); and one which was using artists such as Joseph Samuels and Al Bernard long after their popularity had waned on major labels. That company is, of course, the Grey Gull Record Company of "Boston, U.S.A."

Grey Gull was apparently formed late in 1919, although the first records, both lateral and vertical, appeared in 1920. The verticals were fine-grooved, resulting in a longer playing record. They were labeled as "Two-in-One" records, usually containing two complete songs per side. Some, notably dance, merely contained extended versions of just one song, while the reverse of the record illustrated actually had three songs! By late 1920 Grey Gull issued only the usual lateral-cut records, the hill-and-dale "long-play" records having been dropped.

The first Grey Gull records, through late 1923, were similar to the usual run of records in quality, price, and content, with essentially the same artists who recorded for the other independent labels: the Selvin, Yerkes, Samuels and similar bands, as well as Ernest Hare, Arthur Fields, Henry Burr and the many familiar recording vocalists. They first featured an ornate and attractive label, in various color combinations, replaced by a toned-down version in gold on maroon, and very quickly thereafter by a more familiar and simple label in the same combination. From 1923 onward to 1926, most of the masters were provided by the reorganized Emerson company, with much of the material provided by studio bands and a handful of vocalists under imaginative pseudonyms. This period brought the first use of songs written by staff musicians and writers for "B" sides, apparently to avoid the necessities of royalty payments. Both surfaces and recordings began a loss in quality, and durability decreased from the 1923-24 period onward; prices presumably fell also, as the various Grey Gull labels became bargain labels.

Grey Gull revived their own master number series in early 1926, and began their own recording shortly thereafter. Labels became more garish, and records in the 1926-27 period appear on a brilliant red-orange material with the approximate wearing qualities of soft butter. This either proved of obviously poor quality or failed to promote sales, as the black records quickly returned, to continue until 1930, when some records

were pressed in chocolate brown. The durability remained dubious, however, and although Grey Gull-mastered records were audibly electric, recording quality did not match or even approach that of the competing independent labels, with records of similarly poor quality (surfaces, besides being noisy, often show lumps similar to poorly-stirred cake batter) and durability which makes it virtually impossible to find a Grey Gull-manufactured record in reasonable condition. It is worth pointing out, however, that most of these records were intended to sell for 25¢ or less, retail, and that the Madison label was, according to one source, sold at retail for a dime!

Musically, the post-1925 issues are the most interesting, although more often as curiosities than specimens of outstanding musicianship. There are a handful of sides by recognized jazz artists, ranging from Wilbur Sweatman to the Leroy Smith orchestra; however, the majority of the records of this period feature the house band, usually dominated by the reeds and steel guitar of Andy Sannella and the trumpet of Mike Masiello. Some of these, particularly the "throwaway" B-sides, are of some interest, primarily due to the uninhibited sound. Other artists on these sides include Charles Magnante on accordion, one or both of the Green brothers on marimba and vibraphone, and, on some of the later (post-1928) sides, Tommy Dorsey on trombone. Brian Rust credits Frank Banta on piano, Charlie Butterfield on trombone ahead of Dorsey, John Cali on banjo and possibly guitar, and Al Duffy on violin (although Joe Samuels made some solo sides in 1927 and may indeed have been present on studio band sides). Some of the 1929-30 sides feature name bands such as Vincent Lopez and Lou Gold (the latter unlisted in Rust) and a few seem to be territorial bands, often of dubious ability.

The 1923-26 sides, as mentioned, are mostly from Emerson, with a few NYRL and Plaza sides included. Most are studio band sides, with a few contributions by the Fred Hall band and probably some items from Nathan Glantz who is known to have recorded for Emerson during this time. The Emersons of this period are even scarcer than the Grey Gulls, however, and the other records who used the masters from this 3000 group are, for the most part, both quite rare and poorly documented. As well, all but some Emersons concealed the identities of the bands and vocalists, while the few known cases where the B sides were issued on other labels (usually the elusive later issues of National Music Lovers) generally resulted in disguised titles as well. Most of the 1920-23 content of Grey Gull is either comparable to contemporary independent labels or is leased content from those labels; some few sides are interesting, but most are quite typical.

The numbering system of Grey Gull, both record and master, is all but incomprehensible! Most records fall into three categories: the 1000 series, used for dance records and some miscellaneous items; the 2000 series, used for popular vocals and some standard items in earlier years; and the 4000 series, used for standard items, although used very little until after about 1925.



# Grey Gull Records

## Made In Boston

All the Latest Hits 65 Cents Each

See Partial List Below



I Found a Rose in the Devil's Garden, Sung by Sam Ash—Crooning,  
Sung by Louise Terrell.—L 2055—10-inch—65 cents.

Wrap the Green Flag Around Me, Boys, Sung by Hugh Donovan—  
Soldiers of Erin, Sung by Hugh Donovan.—L 2051—10-inch—  
—65 cents.

Now I Lay Me Down to Sleep, Sung by Charles Harrison—I Used to  
Love You, But It's All Over Now, Sung by Charles Harrison.—  
L 2049—10-inch—65 cents.

My Mammy, Fox Trot, Joe Donovan's Trio—My Little Bimbo Down  
on the Bambi Isle, Kruger's Melody Syncopators.—L 1054—  
10-inch—65 cents.

Bright Eyes, Fox Trot, Bennie Krueger's Orchestra—Toodles, One Step,  
Joseph Samuels' Music Masters.—L 1045—10-inch—65 cents.

Humming, Fox Trot, Joseph Samuels' Music Masters—Underneath the  
Hawaiian Skies, Fox Trot, Meyer Davis' Orchestra.—L 1062  
—10-inch—65 cents.

Over the Hill, Sung by Charles Hart—I'm Missin' Mammy's Kissin',  
Sung by Charles Hart.—L 2053—10-inch—65 cents.

Wyoming, Sung by Charles Hart and Louis Terrell—Bonnie Lassie,  
Sung by Charles Hart.—L 2052—10-inch—65 cents.

Hula Blues, Fox Trot, Tom Carey's Orchestra—Marimba, Fox Trot,  
Krueger Orchestra.—L 1043—10-inch—65 cents.

Look for the Silver Lining, Sung by Sam Ash—Last Little Mile Is  
the Longest, Sung by Charles Hart.—L 2054—10-inch—65 cts.

I've Got the Blues for My Old Kentucky Home, Fox Trot, Banjopators  
—Caresses, Fox Trot, Banjopators.—L 1034—10-inch—  
65 cents.

Margie, Fox Trot, Selvin's Novelty Orchestra—Biddy, Fox Trot, All  
Star Trio.—L 1036—10-inch—65 cents.

My Mammy, Sung by Ernest Hare—Happy Hottentot, Sung by Pat-  
ricola.—L 2046—10-inch—65 cents.

Do You Ever Think of Me, Fox Trot, Al Starita and His Society Or-  
chestra—Underneath the Dixie Moon, Fox Trot, Ray Miller and  
His Black and White Melody Boys.—L 1058—10-inch—65 cts.

Broadway Rose, Sung by Charles Harrison—Blue Diamonds, Sung by  
Henry Burr.—L 2043—10-inch—65 cents.

Angels (We Call Them Mothers Down Here), Sung by Charles Harri-  
son—Drifting Apart, Sung by Charles Harrison.—L 2050—10-  
inch—65 cents.

Wang Wang Blues, Fox Trot, Al Starita and His Society Orchestra—  
Saxopation, One Step, Krueger's Melody Syncopators.—L 1055  
—10-inch—65 cents.

Old Pal (Why Don't You Answer Me)? Sung by Charles Hart—Pretty  
Kitty Kelly, Sung by Charles Hart.—L 2036—10-inch—65 cts.

A Complete Line of Records, Popular and Standard, to Sell at  
Grey Gull Store, 111 Summer St., Boston

65c each because  
made in Boston

Grey Gull Records  
at 65 cents each are  
better than other  
records selling at 85  
cents or a dollar. A  
trial will convince  
you.

Only one thing  
makes possible the  
low price at which  
Grey Gull Records  
are sold—and that is  
**THEY ARE SOLD  
RIGHT NEAR  
WHERE THEY  
ARE MADE.** You  
buy direct from  
manufacturer. No  
expense for trans-  
portation or com-  
mission.



There was also a 7000 series, comprising some twenty-odd records, containing novelty items and the few items Grey Gull categorized as "race" records. The Madison label did not use these series other than a few issues from about 1590 to 1740 in the 1000 series. The primary series for Madison were: the 16000 series, not used in the Grey Gull 1000 series, which included all types of records; the 1900 series, which was evidently a standard or "folk" series; the 50000/5000 series (one zero was dropped half-way through) which was the main series, again for all types of records, from mid-1929 onward, and the 6000 series, which was the continuation of the 5000 series from 5099 onwards. There was also an 8100 series of about 20 records, which Madison shared with all labels. The only other series used on a single label (primarily) were the 30000 series (including 32000 and 33000, possibly others) on the rare Sunrise label, and a 7800 series on the first few Van Dyke records. Other series are listed in the following material.

Master numbers fall into five groups, three of which seem to be related. The initial issue used a series of numbers which may have started at 500. Both series was droppe

lateral and vertical masters shared this series. In late 1921 this series was dropped in the high 1200's, and a 500 series started, which was originally conceived as a 10000 series (504 appears as 10004 on the label). This may be related to the Plaza 5000 and NYRL series of the period, as all three share pseudonyms and often have the same artists doing the same selections. During this period, Plaza, Emerson and NYRL masters appear on Grey Gull records under their own number. In mid-1923, the old series was apparently revived, but used this time as a control number series, with an "X" prefix indicating an Emerson master (although these usually appeared either with their 42000 numbers or 3000 numbers indicating a lease); a "Y" indicating an NYRL master, and a "Z" indicating a Plaza master. This was used sporadically through mid-1925, with the highest in my collection being Y1904; gaps in the series suggest that these numbers may have been assigned internally to the leased Emerson masters in the 3400-3900 block that appear on the majority of Grey Gull sides between 1924 and early 1926. These 3000 numbers appear with a letter take, as do all Grey Gull numbers, after 3500, and many may have been made specifically for Grey Gull.

From mid-1900 on, and thus apparently related to the control series, Grey Gull masters appear under their own numbers. Up until about 2000, the typography and in many cases the sound would indicate a good possibility that these were recorded for Grey Gull by Emerson; thereafter, they bear the "micro-numbers" more familiar, which resemble typographically the old Olympic numbers (did Grey Gull acquire the Olympic pressing equipment after Black Swan was absorbed by Paramount?). Some few Madison records in the 1600 series (1926-29) bear master numbers in a 5000 series, which apparently indicate sides appearing only on Madison. The final series appears only on Madison, and runs from 100 through at least the mid-400's, possibly in several blocks; these appear on the 50000, 5000 and 6000 Madison series. At least two of these are renumbered items from the usual Grey Gull series, although other Grey Gull-series masters appear on Madison under their own numbers. Others are audibly NOT identical to equivalent Grey Gull selections, although by the Grey Gull studio musicians.

After 1924, very few if any Grey Gull sides appear under the name of an established band, even in the rare cases when one was used. Most appear under regularly used pseudonyms, such as Original Dixie Rag Pickers, Universal, Metropolitan and Cosmopolitan Dance Orchestra or Players, Pacific Coast Players, and others, oc-

asionally being honest enough to credit Mike Mosiello, Andy Sannella or Paul Bolognese. Vocal issues are treated likewise, some credited to a mysterious "Mr. X" (usually Arthur Fields), others to Jeff Calhoun, Vel Veteran, Roy Butler, James Rhan (John Ryan) and the like, with a few crediting Arthur Hall and John Ryan, separately or together, Honey Duke (a Johnny Marvin identity), Kaufman (Jack) and Campbell (Arthur), and one Happiness Boys side known.

Although a few of the 500/600 series appear on other labels, and some of the Emerson sides were apparently shared by Grey Gull and some other minor labels (one, as mentioned, being N.M.L., apparently using the B sides retitled, however inappropriately, as Charlesons!), I have only seen two pairs of Grey Gull sides on another label; one pairing, on the Broadway 8000 series, was apparently acquired after the demise of Grey Gull, while the other, also on Broadway, was an apparently contemporary issue of two Vernon Dalhart sides. Grey Gull masters do, however, appear on a number of minor (and scarce) British labels in the 1929-30 period, usually having acquired a further disguise. Likewise, after 1925, only Emerson-recorded 3000 masters (until 1926) and Grey Gull sides appear on Grey Gull.

The Grey Gull firm apparently "folded its wings" and passed away in the fall of 1930, not acquired by anyone, as near as can be told. (A search of court records might, in fact, define this further, if anyone has the time and ambition to do so.) However, Madison records in the 6000 series include songs of the first three or four months of 1931. While these A sides have no specific indication of Grey Gull origins other than the fact that many of them have the Sannella-dominated Grey Gull band sound (while others obviously do not) the B sides are usually of Grey Gull origin and many show the Grey Gull master number. It is not currently clear whether Grey Gull, like Gennett, dropped their "flagship" label while continuing to press the cheaper labels (perhaps due to contract requirements?) or whether the Madison label was continued from another source having access to the defunct Grey Gull material. In Brian Rust's label book, he states that the records were quite common in England in the 1930's, suggesting that the remains may have been acquired by a British firm; this would, also, account for the fact that the latest of the Grey Gull masters apparently appear only on British labels.

In any case, the firm left us record collectors not only a fair amount of material, ranging, as the old cliché says, from the sublime to the ridiculous (with emphasis on the latter), but some not-easily answered questions and a large amount of documentation yet to be done; it is only hoped that this preliminary exploration will both shed some light on the mysteries and inspire other collectors to search further for their solutions.

## I. Related Labels

### A. Major Labels:

GREY GULL (1920-30)  
 RADIEX (1921-30)  
 MADISON (1926-30) (possibly for F.W. Woolworth)  
 (own numbers except as noted)  
 VAN DYKE (1929-30) (Grey Gull numbers with 7 or 8 prefix, one known with SUN-RISE number)

### B. Minor or Custom-Pressed Labels:

AMCO (1922?-??)\*  
 BINGOLA (1928) (for The Bing Corp.; own numbers)



CLEAR-TONE L-3000 series (L-3053 known, possibly same as Grey Gull L-2053)  
GLOBE (1922?-1930)(Possibly followed Arto label of same name)  
JEWEL (1921-22)(Possibly related to Plaza JEWEL label)  
MITCHELL (1925)(for Mitchell Phono. Co., related to BD&M label)  
NADSCO (1922-25)\*  
NEW COMFORT (1921?)(own numbers)  
ORIOLE (1923-24)(110-c.250 only, for McCrory's, thereafter from Plaza/ARC)  
PHONO-LAMP (1921?)(own numbers)  
SUPERTONE (1926-27?)(for Straus & Schram, also pressed by others)  
SUPREME (1926-30)(unknown if custom label)  
SUNRISE (1929-30)(unknown if custom label, own numbers, also on VAN DYKE)

\* Known to be custom-pressed labels, but the identity of firm is not yet known to me.

Although this is complete as far as any information I have found, it does not preclude the possibility of other labels. Grey Gull-related items can usually be identified by the A and B side designations appearing in lower-case letters in parentheses.

## II. Record Series

A. Major Series:

- 1000 series (all labels not excluded above, Madison 1590-1740 only) Popular dance band items, some miscellaneous before 1923. (1920-1930)
- 2000 series (all not excluded above) Popular vocals, some standard items prior to introduction of 4000 series. (1920-1930)
- 4000 series (all not excluded above, Madison as 14000 in most cases) Standard items, some "folk" (country) items. (1924?-1930)
- 7000 series (presumably as 4000 except Madison) "Race" items, apparently some novelty items (the "Laughing" record is in this series) (1920-1930)

B. Minor Series:

- 900 series (Radiex, Van Dyke, possibly others)  
Dance, possibly vocal (1929?-1930)(900-  
986?)
- 5100 series (Van Dyke, according to Rust)--  
none seen. One auction list credited 5165  
to Grey Gull--may be typographical error.
- 8000 series (All not excluded, possibly Madis-  
son?) 8001 sung in French.
- 8100 series (Grey Gull, Radiex, Madison, possi-  
bly others) Mixed dance and vocal (1926-  
1928)(8101-8119)
- 9000 series (Grey Gull) Contains odd pairings  
of sides which appeared in 1000 and 2000  
regular series.

C. Series Exclusively or Primarily on One Label:

- 1600 (Madison) Dance, popular vocal, Hawaiian  
known (1600-1656)(1926-1929)  
1900 (Madison) Folk, possibly standard (1900-  
1939)(1926?-1929?)  
5000 (Madison, one Van Dyke known, possibly  
Radiex) All types (5000-5099)(up to  
50051 same as 5000-5051)(1929-1930)

- 6000 (Madison, possibly others) Continuation from 5099 above (6000-6041)(1930-1931)  
7800 (Van Dyke) Popular dance and possibly vocal (7800-7809?)(1929)  
14000 (Madison) Grey Gull 4000 with "1" added  
18000 (Madison) Popular and standard vocal (18000 or 01-18006)(1926-?)  
22000 (Madison) Dance (22000 or 01-22006)(1926)  
71000, 72000, 74000, 81000, 82000, possibly 84000 (Van Dyke) All major Grey Gull series with 7 or 8 added. Highest known 70000's are 71212 and 72523.  
All 30000 series (Sunrise, one Van Dyke known) Apparently the 30000 were dance and the 32000 vocal, but this is estimated from one record in each category. A 33000 series is known to exist but its nature is undetermined, as these records are very scarce!

D. Miscellaneous:

- Bingola - own 1000 series  
Jewel - 855 is known to be Grey Gull 1055; most Grey Gull-pressed Jewels are un-numbered, with the Jewel label pasted over a Grey Gull or related label.  
Oriole - 113 is known to be a Grey Gull pressing. 119 starts the typical Grey Gull label. 240 is known as a Grey Gull, and 260 as a Plaza issue.  
Phono-Lamp - own 1000 series  
New Comfort - own 5000 series

### III. Master Series

- A. Early series - 500 (?) to high 1200's - early 1920 to fall, 1921
  - B. 10000/500 series - 500 to 699 known - August, 1921 to late 1923
  - C. Control series - c. 1300 to 1904 known, X, Y and Z prefix (see previous discussion) - late 1923 to mid-1925 (continuation of A?)
  - D. 3000 (Emerson) series - appears sporadically on leased sides 3001-3477 (known) - appears regularly 3500-3900 with letter takes - early 1924 to March, 1926.
  - E. Grey Gull series - 1976 to 4110 known - late 1925 to August, 1930. To 2200 may have been recorded by Emerson specifically for Grey Gull (may be continuation of C above).
  - F. Madison series - (1) 5000-c.5040 - mid-1926 to mid-1929, on 1600's.  
(2) 100-c.450 - 1929-1930 - on 50000, 5000, 6000 series.
  - G. Miscellaneous - 1000 series appears to be a BD&M master/control series using 1000 and 11000 numbers. There is also a mysterious 106, which is not a master number and may be an NYRL foreign master control number.
- NYRL (master & control), Plaza (5000) and Emerson (4000, 41000, 42000) masters appear under their own numbers also.

Advertisement for "slightly defective" Radiex records from Smart Set magazine for Nov., 1925. The ad was furnished by Fred Smith who remarked, "Did you ever see a Radiex record that wasn't slightly defective?"



# Slightly Defective

But, perfect playing, brand new, genuine  
**RADIEX RECORDS**

Defects consist of trifling surface smooches or imperfect labels, slightly injuring the appearance of the record, but not in any way affecting the music or playing qualities. Radiex Records are in the standard 10-inch size with music on both sides, similar to all 75-cent records.

While They Last—All Latest Hits  
Send No Money—10 Days' Approval

This astonishing price is for a short time only. All the latest hits are included, while they last—such as Don't Bring Lulu, Oh, How I Miss You Tonight, Oh, Say Can I See You Tonight, Yearning, I Miss My Swiss, Collegiate, Let Me Call You Sweetheart, Titina, O Katharina, etc. Also many standards and old favorites. See list below. Send no money. Simply mail coupon.

All records are shipped on 10 days approval and are guaranteed perfect-playing. No order accepted for fewer than twenty records. Send no money. Simply fill out your name and address on coupon, writing in catalog numbers of records you want.



Recorded By  
Grey Gull

Your Guarantee of Quality  
Choose Any 20 or More  
Records From the Great List

CHANCE OF A LIFETIME  
HURRY—BEFORE TOO LATE

#### POPULAR SONGS

- Oh How I Miss You Tonight 2184
- I Think Of You 2184
- Oh Say Can I See You Tonight 2197
- Wondering 2197
- Yes Sir That's My Baby 2196
- I Wonder If You Ever Wonder 2196
- Let Me Call You Sweetheart 2192
- Mary Brown 2192
- Yearning 2189
- Love Is Just A Dream Of You 2189
- New York Ain't New York Any More 2194
- When Summer Time Rolls Around 2194
- Don't Bring Lulu 2187
- O'Leahy's Lullaby 2187
- If You Knew Susie 2188
- I Know You Know 2188
- Put Away A Little Ray Of Sunshine 2162
- The Old Wash Boiler 2162
- Pal of My Cradle Days 2190
- Bring Back My Dear Old Pal 2190
- O Katharina 2183
- Only Two 2183
- Swanee Butterfly 2185
- Farewell 2185
- If You See That Girl Of Mine 2186
- There'll Come A Time 2186
- I'll See You In My Dreams 2180
- Come Back to California 2180
- Smiling At Troubles 2191
- I'm In Love 2191
- At The End of the Road 2174
- If I Had Somebody Like You 2181
- Let It Rain, Let It Pour 2176
- Underneath the Smiling Moon 2176
- Let Me Be the First to Kiss You 2172
- Good Morning 2166
- Some Sweet Day 2172
- Blue Eyed Sally 2166
- Just Like You 2172
- All Alone 2166
- When We Were Sweethearts 2171
- Too Tired 2153
- I'm Lonesome For A Lonesome 2182
- Little Pal 2173
- Daddy's Wonderful Pal 2169
- Pretty Soon 2178
- Oh Those Eyes 2163
- Peaches 2158
- My Kid 2178
- Bombay 2163
- How Do You Do 2158
- At the Opre House 2178
- Let Me Linger Longer in Your 2163
- Arms 2158
- After A Tear Comes A Smile 2178
- The Pal That I Loved 2163
- Beyond the Clouds 2158
- I Wonder What's Become Of 2178
- Lone Trail Rose 2163

#### POPULAR DANCES

(All Fox Trots unless otherwise marked)

- Don't Bring Lulu 1274
- Keep It Under Your Hat 1290
- I Miss My Swiss 1287
- Always Got The Blues 1283
- Yes Sir, That's My Baby 1289
- Dinah 1289
- Collegiate 1270
- Harlem's Araby 1278
- Waiting For The Moon 1285
- Everything I Do Means I Love You 1277
- Titina 1286
- Rosa Lee 1367
- It You Knew Susie 1276
- Charleston Rhythm 1262
- Ah Ha 1262
- Zulu Soo 1262
- Ukulele Lady 1262
- I'm Broke 1262
- By The Light Of The Stars 1262
- Lindy 1262
- I'll See You In My Dreams 1262
- Underneath the Mulberry Tree 1262
- Who 1262
- Nothing To Do But Be Blues 1262
- O Katharina 1262
- Draggin' the Dragon 1262

#### Popular Dances (Cont'd)

- Alabama Bound 1263
- John Henry Blues 1268
- Cheatin' On Me 1264
- The Rabbit Hop 1281
- Oh Mabel 1257
- Tain't No Use 1256
- Take Me Back To Your Heart 1255
- Wait For Me 1279
- When You and I Were Seventeen 1258
- (Waltz) 1236
- Son of the Morning Star 1249
- Peter Pan 1248
- Wonderful Girl 1271
- Honest and Truly 1271
- I Want You 1259
- Joanna 1237
- When Someone Steals Your 1266
- Sweetie Away 1266
- Indian Love Call 1248
- Hawaiian Patrol 1271
- Rose Marie 1259
- Forgive Me 1237
- I Can't Stop Babying You 1266
- Crazy 'Bout Love 1248
- Where's My Sweetie Hiding 1271
- In Wishing Land With You 1259
- Tea For Two 1237
- Oriental Night 1266
- You and I 1248
- On the Village Green 1271
- No Wonder 1259
- Pals 1237
- All Alone (Waltz) 1266
- Spanita (Waltz) 1248
- Will You Remember Me? 1271
- Arabella 1259
- Listening 1237
- Goodby (Ain't Always Gone) 1266

#### STANDARD SONGS

- The Rosary 4052
- At Dawning (I Love You) 4011
- When You and I Were Young, 4038
- Maggie 4066
- My Old Kentucky Home 4031
- Sleep, Baby, Sleep 4049
- Roll On, Silvery Moon (Vodel) 4012
- Tell Mother I'll Be There 4017
- Where Is My Wandering Boy 4042
- Tonight? 4029
- Love's Old Sweet Song 4010
- In the Gloaming 4067
- Carry Me Back to Old Virginny 4043
- Old Black Joe 4015
- Kathleen Mavourneen 4061
- Come Back to Erin 4015
- Annie Laurie 4067
- Sally in Our Alley 4043
- Mother Machree 4015
- Low Back'd Car. 4067
- Silver Threads Among the Gold 4043
- The Trumpeter 4015
- Medley of Old Time Songs, No. 1 4067
- Medley of Old Time Songs, No. 2 4043
- Whispering Hope 4015
- Barcarolle 4067
- Killarney 4043
- Last Rose of Summer 4015

#### STANDARD INSTRUMENTAL

- Humoresque 4015
- Souvenir (Violin Solos) 4061
- Listen to the Mocking Bird 4015
- The Song Bird (Whistling) 4067
- Arkansas Traveler 4043
- Turkey in the Straw (Barn Dance) 4015

#### Standard Instrumental (Cont'd)

- Parade of Wooden Soldiers 4051
- Venetian Night (Orchestra) 4040
- Blue Danube Waltz 4005
- Estudiantina Waltz 4016
- (Orchestra) 4025
- Scotch Regimental Marches 4034
- Scotch Bagpipe Selections 4048
- (Bagpipes) 4048
- Irish Jigs and Reels, No. 1 4033
- Irish Jigs and Reels, No. 2 4002
- (Band) 4020
- Dixie Medley 4003
- Medley of Southern Airs 4004
- (Banjo Solos) 4002
- Swanee River 4020
- Serenade (Violin Solos) 4048
- Traumerei 4033
- Melody in F (Violin Solos) 4002
- When You and I Were Young, 4020
- Maggie 4003
- Silver Threads Among the Gold 4002
- (Instrumental Trios) 4003

#### COMEDY

- Flanagan in a Restaurant 1271
- Flanagan's Married Life 1259
- 'Monologues' 1237
- Flanagan's Second Hand Car 1266
- Hy and Si and the Line Fence 1248
- Kiddies Patrol 1271
- Kiddies Dance (for Children) 1259
- Button Buster (Laughing Record) 1237
- Flanagan on a Trolley Car 1266

#### SACRED VOCAL

- Beautiful Isle of Somewhere 4058
- The Church in the Wildwood 4069
- When the Roll is Called Up Yonder 4019
- Throw Out the Life Line 4021

#### Sacred Vocal (Cont'd)

- Abide With Me 4019
- Onward Christian Soldiers 4021
- Holy Night, Peaceful Night 4041
- Hark, the Herald Angels Sing 4045
- Nearer My God to Thee 4056
- The Lord Is My Shepherd 4050
- Lead Kindly Light 4055
- Joy to the World 4054
- I Need Thee Every Hour 4018
- What a Friend We Have in Jesus 4023
- Ring Out Wild Bells 4008
- Voice of the Chimes 4007

#### HAWAIIAN GUITARS

- La Paloma 4055
- Kawahon 4054
- Three O'clock in the Morning 4018
- Wailana March 4023
- Maui Aloha 4008
- Ua Like No-A-Like 4007
- My Old Kentucky Home 4055
- O Sole Mio 4054
- Mahina Malamalama 4018
- Kawaha 4023
- Aloha Oe 4008
- Kamehameha March) 4007

#### MARCHES (BAND)

- Jolly Coppersmith March 4047
- Invincible Eagle March 4041
- National Emblem March 4035
- Sixty-Ninth Regiment March 4028
- Second Regiment Connecticut March 4030
- Baltimore Centennial March 4014
- Stars and Stripes Forever 4028
- American Republic March 4030
- Up the Street March 4014
- The Thunderer March 4028
- Aida March 4030
- Coronation March 4014

Mail Coupon-Send No Money

RADIEX CLUB, Office SA-11, 111 Summer Street, Boston, Mass.  
Please send me on ten day's approval the records as per catalog numbers written on this coupon (at least 20 records). I will pay postman at the rate of 22 cents per record, plus postage, when he delivers them. It is understood by you that records are strictly on approval. I have the privilege of returning the records any time within ten days after receiving them and you will immediately refund all that I have paid.  
(Write catalog numbers in spaces below)

Fill in Catalog  
Numbers on  
Coupon

Tear Out  
and Mail  
Today!

Name.....  
Address.....



IV. Label TypesA. Grey Gull

Type I. "Grey Gull" in Gothic lettering on filigree background, gull in full flight superimposed on circle. Credits on shield below "Grey Gull"

I-A. Solid white shield

I-B. Bar at top of shield containing "Boston U.S.A." and center hole

NOTE: This type is known in several colors. The most common is yellow-orange, dark blue and white; there is also an olive, dark blue or black and lighter green. The vertical label shown is in light green, black and white.

Type II. Gothic lettering and filigree as above on upper half of label, gold on maroon. Credits in gold on lower half. Apparently a transition issue and quite scarce.

Type III. "Grey Gull" in serif capitals, gull in flight on circle. "Boston U.S.A." below in small capitals. Credits on lower half of label, ring(s) on outside. Gold on various shades of maroon and brick.

III-A. "Grey Gull" in narrower capitals. Gull detailed. Two gold rings on outside. L prefix on catalog number.

III-B. "Boston U.S.A." in ornamental lettering with "S" sloped.

III-C. "Boston U.S.A." in straight block letters. Apparently used interchangeably with III-B.

Type IV. Similar to type III, but "Boston U.S.A." replaced by "Recorded by Grey Gull" in shield on right, "Use Steel Needle..." on left.

IV-A. On maroon or brick red background.

IV-B. On dark green background.

Type V. "Grey Gull" in arc, about  $\frac{1}{3}$  circle, in gold edged with white. White gull on gold circle below. Small shield and "Use..." below as on type IV. Gold ring  $\frac{1}{4}$ " from edge. Credits in black.

V-A. On beige background (varying shades)

V-B. On pale blue background.

V-C. On scarlet background.

NOTE: These backgrounds are identified, as near as can be determined, in the chronological order used.

Type VI. "Grey Gull" in capitals, gold edge on white letters, in half-circular arc. Gull in flight in white below, no circle. "Recorded by Grey Gull" left of center hole, "Boston, U.S.A." to right, both in gold. Red gull silhouette in small arc at bottom, red on white. Gold-white-gold multiple ring  $\frac{1}{2}$ " from label edge. Credits in black.

Type VII. Outside ring, manufacturers credit, other credits as type VI. "Grey Gull" in ornate capital letters occupying space above center hole, with curlicues below, letters in gold edge on white. White gull silhouette on red in arc at bottom (as type VI but colors reversed).

B. Radiex

Type I. "Radiex" in serif letters, "New Process" below.

I-A. Gold ring outside, all lettering in gold on maroon.

I-B. All lettering in black on scarlet, similar to early Oriole. This appears to be a way of using up leftover Oriole label stock!

Type II. "Radiex" as above, but slightly smaller, between two gold lines with decorative ends, sunburst on center of top line.

II-A. Ornate patterned ring at outside.

Credits known in gold and black, on scarlet background (possibly also on maroon, although I have not seen any).

II-B. As above, but thin gold ring  $\frac{1}{8}$ " from outside of label, credits in black.

NOTE: Type II-B has "Use Steel Needle Only" to left of center hole, and "Change After Every Playing" to right. Whether this was added at the time the outside ring was altered, or later (creating a third sub-type) or earlier (ditto) is not yet established.

Type III. "Radiex" lettered as above on  $\frac{1}{2}$ " white horizontal bar just above center hole. "R" in gothic in gold oval above with curlicues filling a space on both sides. "Use Steel Needles, Change Needle Every Time" to left of center hole, "Recorded by Grey Gull" on small shield to right. Thin gold ring as type II. Credits in black.

III-A. "Radiex" reaches to both ends of bar, label color generally light brick red-brown.

III-B. "Radiex" slightly smaller, ends  $\frac{1}{4}$ " from end of bar, background of label lightened to dark beige.

III-C. "Radiex" as above. Label background light blue.

III-D. As above, but scarlet.

NOTE: With appropriate brand and initial, type III was used for other labels. At least two instances are known where the "Radiex" and "R" portion of a III-B design were pasted over the top section of a type V-A Grey Gull label.

Type IV-A. "Radiex" in white and gold capitals in arc above center hole, on dark blue background. "Recorded by Grey Gull" to left of center hole, "Boston, U.S.A." to right. All below "Radiex" section in pale blue, credits in black. Ornate criss-crossing double ring design around edge, with "R" in octagon at bottom.

Type IV-B. A very late label, on a 1930 (?) Madison-brown shellac pressing. It has the same essential design as IV-A, but the section inside the interlocking rings is divided into two parts, just below the center line. The upper part is medium blue, with "Radiex" in gold, bordered white, in the same print style as IV-A, and "Recorded by Grey Gull -- Boston, U.S.A." also in the same style, but in white, on either side of the hole. The lower portion in white, with the title credits in black in small print like that seen on very late Grey Gulls, and no light blue used at all.





Grey Gull Type I-A  
(Vertical Cut)



Grey Gull Type III-B



Jewel Type I-A



Van Dyke  
(Often misspelled on  
dealers' lists as "Van  
Duke")



Nadsco (Note simi-  
larity to Jewel)



Straus & Schram Supertone  
(The editor feels that this  
record did not actually sell  
for 75¢.)



Globe Type I





C. Globe

Type I. "Globe" in double-arched letters above center hole, with picture of world globe above. On scarlet background as Radiex type II. Credits in black (may appear on maroon also).

Type II. Lettering as above, with legends on each side of center hole as on Grey Gull type IV and Radiex type III. On dark green background, credits and all lettering in gold.

Type III. "Globe" in fancy lettering with "tail," globe picture to right. Legends as type II. Lettering in gold and white on scarlet, credits in black.

D. Jewel

One design, similar to Nadsco, with a hexagon inside a circular ring with 6 curlicues, one in each space.

I-A. Gold on black

I-B. Gold on maroon

I-C. Red on yellow. All appear to be pasted over Grey Gull, etc. labels.

E. Amco, Madison, Nadsco, Oriole, Supreme, Mitchell and Van Dyke all used a single design during their existence. Supertone and possibly other custom-pressed labels used a label similar to Radiex type III (as noted), changed as required.

## A D D E N D U M

Here is a really odd item which I recently picked up. It is on the later of the two tan Radiex labels (type III-B). However, on each side, between the song title and "Fox Trot", the words "Electrically Recorded" appear in gold in a small rectangle (thus it is on the label, and was not added with the credits, which are in black). There is no record number, and the master numbers are shown on the label as 1 and 2. The run-out has B1 and #2 stamped, with the "B" looking as though an "E" was stamped over it. No other markings appear. The sides are definitely electrically recorded, but equalized in such a way as to emphasize the fact, with prominent bass and treble and weak mid-range. It is not the usual Emerson or GG house band, but sounds somewhat like a Harry Reser group, with a semi-hot style. The titles are "Who" and "I Love My Baby", and artists (nominally) are "Broadway Music Masters" and "High Society Seven." The titles, the label, and the fact that black, not red-orange material was used, all date the record around December, 1925, several months before either Emerson (ERL) or Grey Gull (or any independent) was using electrical recording. There is no indication other than the out-of-sequence numbering that this was a sample record.

## N U M E R I C A L   D A T I N G   G U I D E S

Dates are estimated but should be accurate within one or two months, at least.

A. Master Numbers:

500 (?).....c. early 1920  
1185.....2/21  
1275.....c. 6/21  
to  
500 (10000).....c. 7/21  
570.....2/22  
610.....6/22  
670.....c. 1/23  
699.....c. 6/23

this series dropped

Control series:

1350.....c. 8/23  
1440.....c. 1/24  
1730.....c. 6/24  
1904.....c. 6/25

this series apparently continued as masters.

Emerson leased series (used on other labels as well):

3000.....est. 1/24  
3185.....c. 6/24  
3500.....c. 12/24  
3700.....c. 8/25  
3860.....c. 3/26

this series dropped by Grey Gull in favor of their own masters-- continued on other labels.

Master series (continued from above?):

1933.....c. 2/26  
2100.....c. 6/26  
2275.....c. 1/27  
2450.....c. 6/27  
2750.....c. 1/28  
2950.....c. 6/28  
3275.....c. 1/29  
3500.....c. 6/29  
3825.....c. 1/30  
4000.....c. 4/30  
4110.....8/30

Madison series (in two or three blocks?):

100.....c. 8/29  
300.....c. 4/30  
450.....c. 8/30

NOTE: Madison's 5000 series included only 40-odd numbers over 3½ years and thus is too sporadic to date reliably.

Miscellaneous:

31200 series.....late 1928  
Apparently fell between 3100 and 3200 due to error?

B. Label Numbers:

L/H-1000.....2. 4/20?  
L-1045.....1/21  
1070.....6/21  
1090.....1/22  
1115.....6/22  
1150.....1/23  
1170.....6/23  
1195.....1/24  
1220.....6/24  
1255.....1/25  
1280.....6/25  
1300.....1/26  
1350.....6/26  
1410.....1/27  
1450.....6/27  
1505.....1/28  
1560.....6/28  
1595.....1/29  
1600's on Madison only & not part of this series.  
1720.....6/29  
1800.....1/30  
1885.....c. 9/30  
L/H-2000.....c. 4/20  
L-2050.....c. 3/21  
L-2065.....c. 6/21  
2075.....1/22  
2095.....1/23  
2115.....6/23  
2140.....1/24  
2160.....6/24  
2175.....1/25

2190.....6/25  
2225.....1/26  
2275.....6/26  
2315.....1/27  
2355.....6/27  
2385.....1/28  
2410.....6/28  
2450.....1/29  
2495.....6/29  
2525.....1/30  
2550?.....8/30

\*4060.....c. 1927  
4090.....c. 1/28  
4180.....c. 6/28  
4235.....c. 1/29  
4270.....c. 6/29  
4300.....c. 6/30  
Madison series:

1601.....c. 1926  
1616.....c. 6/27  
1635.....c. 1/28  
1641.....c. 6/28  
1645.....c. 1/29  
1653.....c. 5/29  
dropped. to:

50001.....c. 5/29  
50025.....c. 1/30  
zero dropped (50051 highest 5-digit number)  
5060.....c. 6/30?  
5090.....c. 11/30  
6013.....c. 1/31  
6040....probably early 1931

\* - see top of page 12.

While the circa 1928 ad on the next page does not identify the brand of record being offered, it is obvious from the numbers shown that they are Grey Gull products.



# I Sell Records a Queer Way

So people tell me, because I will gladly send to any person who sends me his name and address, a selection of ten records absolutely ON TRIAL, entirely at my risk. Choose any records you want.

Furthermore, I positively insist that you return the records to me at once, if they are in any way inferior to records that sell for three or four times as much. Don't be "sorry" for me, but shoot the records back, and let me stand the postage expense both ways, unless the records are better, clearer and richer in tone than any records you have ever before had, at any price.

I have built a million-dollar business in records on just these "queer" methods, trusting absolutely in the honesty of my customers, and making them the sole judge of whether or not the records will cost them even one cent.

I've built these records to give you pleasure, enjoyment and some real honest good times for months and years to come. I've tried to study the wishes and tastes of the great music-loving public and I've collected in this list below, the very CREAM of my entire catalog. All the records are electrically re-

## Special List of BEST Sellers

Ramona	My Blue Heaven
My Ohio Home	Together
Among My Souvenirs	
Laugh Clown Laugh	
My Blue Ridge Mt. Home	
Wreck of the Old 97	
After the Ball Was Over	Mary Ann
In the Baggage Coach Ahead	

corded—and nearly all of them have been done within the last few months, and are in the very latest and best style of the present day. They are all in the standard ten-inch size with music on both sides and play on any phonograph, just like 75-cent records. They include the most recent hits, as well as famous old favorites; and I'm willing to stake my last dollar that they are GOOD.

Choose any ten records you want and simply write their catalog number on coupon below. Send no money. See terms on coupon and see how fully I protect you in every way.

# Any 10 Records \$1<sup>98</sup>



Send No  
Money  
—  
10 Days'  
Approval

## POPULAR AND STANDARD SONGS

- |  |   |
|--|---|
| 2398 Ramona<br>In Valley of Memory   | 4131 Wreck of the Old 97<br>Wreck of the Titanic                            |
| 2381 Ford Has Made a Lady<br>out of Lizzie<br>Clancy's Wooden Wed-<br>ding | 4198 My Old New Hampshire<br>Home<br>Ida Sweet as Apple Cider               |
| 2407 Girl of My Dreams<br>Old Pal of Yesterday                             | 4145 My Wild Irish Rose<br>Come Back to Erin                                |
| 2395 Together<br>Baseball Park   | 2272 Rudolph Valentino<br>Little Rosewood Casket                            |
| 4174 Casey Jones<br>Waltz Me Around Again<br>Willie                        | 8101 Roll 'Em Girls<br>Save It for a Rainy Day                              |
| 4180 My Blue Ridge Mt.<br>Home<br>Lane of Dreams                           | 2334 Terrible Mississippi<br>Flood<br>The End of the Shenan-<br>doah        |
| 2392 Laugh Clown Laugh<br>Wanna Sail Away                                  | 2323 Get Away Old Man<br>Well I Swan  |
| 2385 Let a Smile Be Your<br>Umbrella<br>Goldenrod is Blooming              | 4148 Dream of a Miner's<br>Child<br>Bred in Old Kentucky                    |
| 2369 Among My Souvenirs<br>When We Were Sweet-<br>hearts                   | 4038 Sleep Baby Sleep<br>(Yodel)<br>Roll on Silvery Moon                    |
| 4224 Six Feet of Earth<br>Like My Daddy's Gal                              | 4122 When I'm Gone You'll<br>Soon Forget<br>Dear Father Come Home           |
| 2331 Ain't She Sweet<br>Bootlegger's Daughter                              | 4128 Where Is My Wandering<br>Boy Tonight<br>Juanita                        |
| 4151 After the Ball Was Over<br>Do They Think of Me                        | 4116 Letter Edged in Black<br>She Ought to Be Home                          |
| 2366 My Blue Heaven<br>Back of Every Cloud                                 | 4118 May I Sleep in Your<br>Barn Tonight<br>When I Saw Sweet Nellie<br>Home |
| 2344 Me and My Shadow<br>Sweet Hawaiian Kisses                             | 4142 Silver Threads Among<br>the Gold<br>In a Garden Rare                   |
| 2338 Lindy How I'd Like to<br>Be You (Comedy)<br>Positively No             | 4133 Jesse James<br>The Butcher's Boy                                       |
| 2386 My Ohio Home<br>Alice of the Pines                                    | 4143 Girl I Loved in Sunny<br>Tennessee<br>Fall in Love Again               |
| 2337 Plucky Lindbergh<br>(Patriotic)<br>What Good Are Tears                | 4086 Floyd Collins' Fate<br>Pickwick Club Tragedy                           |
| 2370 Diane<br>Edge of Rainbow  |   |
| 4135 Rovin' Gambler<br>Log Cabin in the Lane                               |   |

- |   |
|---|
| 4127 Tell Mother I'll Be<br>There<br>Ben Bolt |
|---|

- |   |
|---|
| 4090 In Baggage Coach Ahead<br>Under Some Old Apple<br>Tree |
|---|

- |  |
|--|
| 4117 Where River Shannon<br>Flows<br>Rose From Ireland |
|--|

## SACRED SONGS

- |  |
|--|
| 4046 Nearer My God to Thee<br>Lord Is My Shepherd                |
| 4075 Church in the Wildwood<br>Voice of the Chimes               |
| 4069 When Roll Is Called Up<br>Yonder<br>Throw Out the Life Line |
| 4091 The Old Rugged Cross<br>Beyond the Clouds                   |

## POPULAR DANCES

(All with vocal chorus' and all  
fox trots except where otherwise  
marked)

- |   |
|---|
| 1508 My Melancholy Baby<br>Down by the Sea                  |
| 1497 After My Laughter Came<br>Tears<br>Back to Connemara   |
| 1510 Ramona (Waltz)<br>If I Didn't Love You                 |
| 1488 Among My Souvenirs<br>Someday You'll Re-<br>member     |
| 1463 My Blue Heaven<br>I Found Best Gal of All              |
| 1449 Dew-Dewy Day<br>Don't Mean Maybe                       |
| 1405 In a Little Spanish<br>Town (Waltz)<br>Girl I Can Love |
| 1509 Together<br>In Valley of Memory                        |
| 1502 Mary Ann<br>Blue Hawaiian Moon                         |

- |  |
|--|
| 1448 Are You Lonesome To-<br>night (Waltz)<br>End of the Rainbow |
|--|

- |  |
|--|
| 1441 Doll Dance<br>Wishing and Waiting |
|--|

## BLUES

- |  |
|--|
| 7023 St. Louis Blues<br>John Henry Blues |
| 7025 Yellow Dog Blues<br>Hard Time Blues |

## HAWAIIAN

- |  |
|--|
| 4023 My Old Kentucky Home<br>(With vocal chorus)<br>O Sole Mio   |
| 4009 Palakiho Blues<br>One Two Three Four<br>(With vocal effect) |
| 4113 Kilima Waltz<br>Honolulu March                              |
| 4018 Maui Aloha<br>Ua Like No-A-Like                             |

## INSTRUMENTAL

- |  |
|--|
| 4136 Humoresque<br>Spring Song                                       |
| 4158 Favorite Barn Dances<br>Old Time Jigs                           |
| 4061 Listen to the Mocking<br>Bird<br>Song Bird<br>(Both whistling)  |
| 4138 By the Waters of the<br>Minnetonka<br>Over the Waves<br>(Waltz) |

## COMEDY

- |   |
|---|
| 4002 Flanagan's Second Hand<br>Car<br>Hi and Si             |
| 4111 Flanagan at Barber's<br>Flanagan's Real Estate<br>Deal |
| 4004 Flanagan in a Cafe<br>Flanagan's Married Life          |

MUTUAL MUSIC CLUB, TR-29, 135 Dorchester Ave.  
Boston, Mass.

You may send me on 10 days' approval 10 records listed below by catalog numbers. When the 10 records arrive, I will pay postman a deposit of only \$1.98 (plus postage from factory), in full payment. I will then try the records 10 days in my own home, and if I am disappointed in them or find them in any way unsatisfactory, I will return them, and you agree to refund at once, all that I have paid, including my postage expense for returning the records.

1.....	6.....	Write three substitutes below to be shipped only if other records are out of stock.
2.....	7.....	
3.....	8.....	
4.....	9.....	
5.....	10.....	

## IMPORTANT



Place cross mark in square at left if you wish three 10-cent packages of steel needles included in your order; recommended for these records.

Name.....

Address.....  
(Write Clearly)

City..... State.....



\*4000 series. This series apparently began around 1923 or 1924 with a relative handful of issues. Since this was a standard series, dates cannot be estimated from song popularity and masters were apparently often held back or titles remade with new master numbers. The dates shown above are estimated and may not be entirely accurate.

Miscellaneous series:

7800 (Van Dyke) -- all known circa fall 1929.

8100 -- appears to have been issued sporadically between late 1926 and early 1928. Since it comprises a total of 19 records, dates are not easily deduced other than by individual master numbers for sides.

30000, 32000, 33000 (Sunrise, Van Dyke) -- all known circa 1929 and early 1930. Only three of these have come to my attention!

900 -- all probably circa early 1930.

Other series (Madison 18000, 22000, 1900, and general 8000, 9000 and 5100, along with any not mentioned) have not been dated due to their scarcity or the very small number of records in the series (as low as five for some!). The 7000 series is of collector interest, but the only known dates are for 7008 (c. early 1921), 7020 (c. 1/27) and 7037 (c. 4/29).

Grey Gull labels also show master numbers from NYRL (both master and "foreign-master" controls); Plaza (5000 series); and Emerson (4000, 41000 and 42000, as well as early 3000 lease control series prior to that series becoming general on the labels. These series are listed in The (Almost) Complete 78 rpm Record Dating Guide, available from myself. There are two other known master series: a 1000 series apparently serving as a short-lived control series for leased masters (1006 and 1008 are known, both c. 1924) and a 1000 series which appears on some late Madisons, numbered as equivalent 300's on the labels (only 1000 and 1001 are known) which suggests a possibility that the 100 series may not be continuous. It might be noted also that this Madison master series was used in three known cases as control numbers for Grey Gull masters; one had the Grey Gull number deleted.

NOTE: I am always interested in acquiring records on any of the labels discussed above, and will be glad to assist by providing what information I can on these or any other 78 rpm records. The Dating Guide mentioned above provides information on over 400 U.S., British and Canadian labels as well as those mentioned. Steve Barr, 211 Pape Avenue, Toronto, Ontario M4M 2W2, Canada.

## HERE & THERE

Mystery fans! A friend draws our attention to an interesting discussion which takes place in Patricia Wentworth's The Ivory Dagger (1950). The guests at an English country house spend the evening of the murder listening to the host's old gramophone records - records that are "quite out of the catalogue now." When one of the guests complains that they are all scratch, another defends them by saying the old acoustic records were made for pre-electric gramophones and the electric machines just don't do them justice. One can't be sure where the author's sentiments lie, as she describes a record of the Lucia Sextette as "quite unbelievably scratchy, with four of the performers providing loud background music, Caruso manfully shouting his way to the front, and Galli-Curci, crystal clear, hovering above the din."

## CLUB AND SOCIETY NEWS

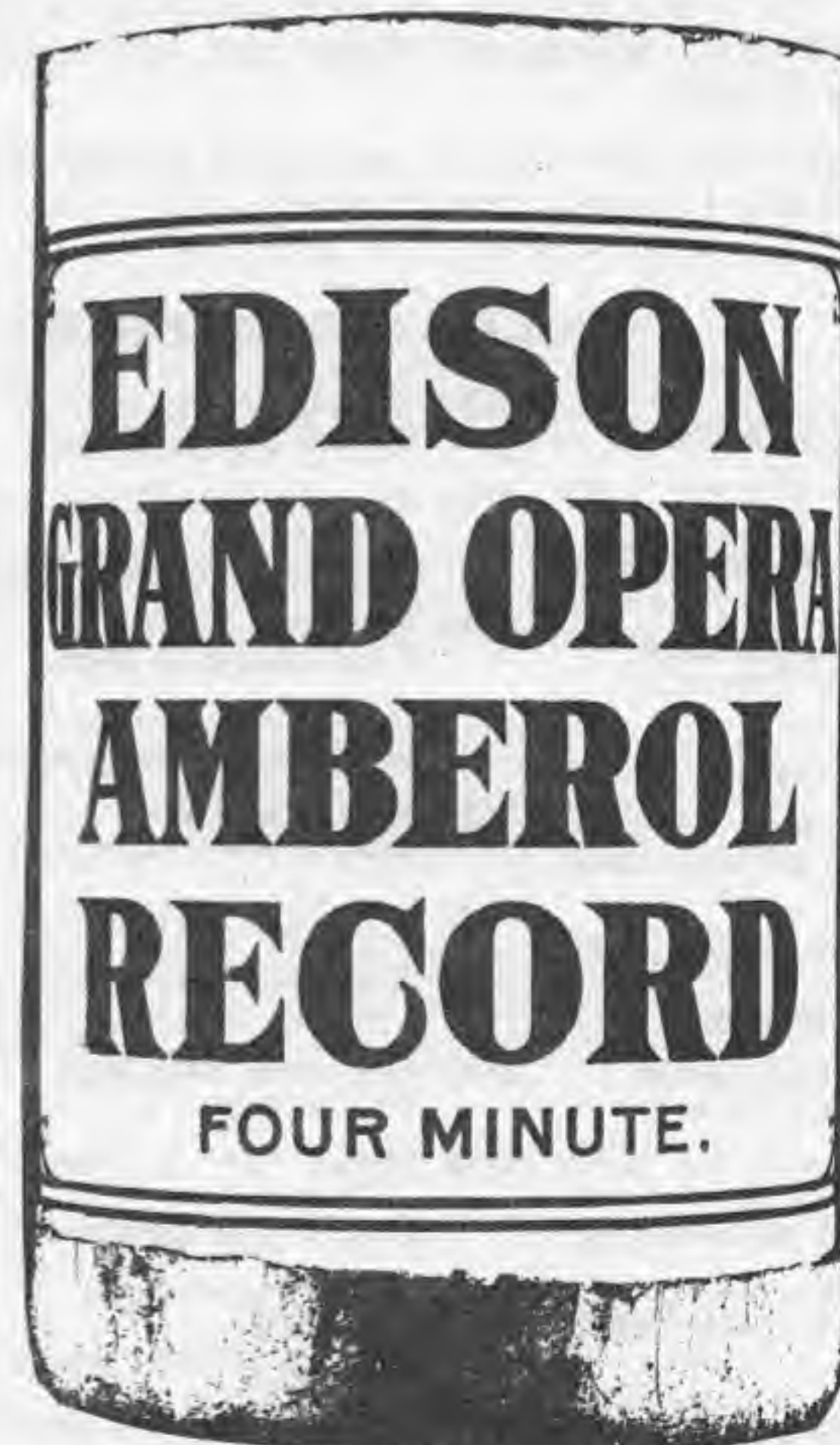
There are two regional societies which publish fine newsletters for their members. Membership is not restricted to their areas, so you may be interested in joining in order to receive their publications.

The Michigan Antique Phonograph Society publishes "In the Groove" twelve times a year. The \$8.00 membership includes free advertising in the newsletter. Write M.A.P.S., 2609 Devonshire, Lansing, MI 48910.

The Vintage Radio & Phonograph Society also has a monthly newsletter, but we don't have their current membership rates at hand. Contact "The Reproducer" Editor, P. O. Box 5345, Irving, TX 75062 for further information.

## what is it?

The box illustrated below turned up in a collection of records recently acquired by Bill Bryant and is unlike anything either of us has seen before. The box itself looks like the type used around the turn of the century with no cotton lining. The bottom cap is pressed paper of the type used at the same time; unfortunately, no lid came with the box. The letters are printed in bright red on white paper, but the label is only 4 3/4" wide, leaving 3 1/2" of the pasteboard box exposed.



Obviously the container can be no earlier than 1908 (due to the terms "Amberol" and "Four Minute"), but otherwise it has all the physical appearances of the type of packaging used for records ten years earlier. Are any of our readers familiar with this unusual box style? Could it have been used by jobbers for sample records? Note that there are no patents, prices, restricted use notice, address, etc., anywhere on the box - just the words that you see in the illustration.





## BOOKS REVIEWED



CAL STEWART: Your Uncle Josh, by Randy McNutt

Putting together a book-length biography of a man who contributed as significantly to the early years of sound recording as Cal Stewart should be a relatively easy task -- especially for someone with the experience of newspaper writer Randy McNutt. And yet, by his own admission, the search for information on Stewart's life was the most frustrating and time-consuming effort of his reporting career; invariably most leads led him down blind alleys. However, only an Uncle Josh fan with McNutt's dedication would have persevered in spite of the obstacles and come up with this respectable volume devoted to this favorite pioneer artist.

Strictly speaking, this book is not a biography of Cal Stewart. Rather, it tells what little is known of his life and goes on to describe the evolution of his Uncle Josh character from the 1890's till his death in 1919. The author does an excellent job of putting the less sophisticated America that Stewart knew into proper perspective, thereby helping us appreciate his sense of humor which many find "corny" in the 1980's. The book appears to assemble every known fact of Stewart's life and recording career into one compact reference -- everything from his pre-phonograph days with actor Denman Thompson through his last flurry of recordings shortly before his death. There is a wealth of intriguing information between the book's covers, in spite of the fact that such basic data as where Stewart lived during most of his recording years still remain a mystery. Readers will be fascinated to learn of his visits to Columbia stores to demonstrate record-making while he was under contract to that company. In addition to the several fine illustrations, the book includes texts of some Uncle Josh monologues and a listing of Cal Stewart's stories and songs.

Just where does the life of Cal Stewart end and that of Uncle Josh take over? Perhaps the two were so closely associated that after more than six decades it is almost impossible to separate them. In some cases the reader must try to decide whether events in Stewart's life actually took place or just appeared in his turn-of-the-century publicity.

The author augmented his own research with material from Stewart collector John Petty as well as record historian Jim Walsh. But perhaps his most fascinating source was Mother Gerard Maher, an elderly Tipton, Indiana nun who knew Cal's wife Rossini and her sister Marjorie. She is perhaps the only living person who attended Stewart's burial in Tipton.

To my knowledge, this is the first time a book devoted to a pioneer recording artist has ever been written, and Randy McNutt has done so with dedication and affection for his subject. While published in soft cover, the book is a quality product and even comes with its own dust jacket. It may be ordered for \$9.50 (postpaid) from Weathervane Books, P. O. Box 455, Fairfield, Ohio 45014. -- Martin Bryan

Edison Blue Amberol Recordings (Vol. II), 1915-1929, by Ronald Dethlefsen

Ron Dethlefsen has pulled it off again! In less than a year he has put together a second volume to his Edison Blue Amberol Recordings, covering the years when direct recording of cylinders was replaced with dub-

bing. I had nothing but superlatives for the first book, and yet this volume contains two and a half times as many pages of great reference material -- over 500 pages, plus illustrated end papers.

The bulk of the book is devoted to individual record releases beginning in January, 1915 and ending with the final months of production in 1929. To accomplish this, original monthly supplements covering these years have been reproduced. In order to fill in some of the gaps, Dethlefsen has drawn from rare dealers' bulletins and release pages of the Edison Amberola Monthly. The result is that one can not only determine the date of issue for virtually any Blue Amberol Record, but in most cases can read the original publicity for them as well. Especially significant are all of the monthly bulletins covering the 5000 series -- printed in their original blue. It is surprising to discover two variations for January, 1928; apparently one edition was for direct mail service from the factory, while the other allowed what few retail dealers Edison had left to fill in whatever price they wanted to charge. (This may be why most late boxes show a price of 35¢ on the front, while others show no price at all.)

A second significant feature of the book is a special chapter of some 32 pages written by Jim Walsh entitled "Performers and Music on Blue Amberol Records." It includes biographies of the "Blue Amberol Olympians," such as Collins and Harlan, Vernon Dalhart, Ada Jones, etc.

But the book is much more! It is photos -- photos of artists (over 300), machines, recording studio, supplement covers, dealership interiors (I just love the tasteful display of cream separators among Amberolas in Hensonville, N.Y.; and see if you can spot the rare lidless Diamond Disc machine in another photo). It is rare dealer literature -- how to sell Amberolas and Blue Amberol Records, how to repair and adjust motors, how to advertise, how to display, etc. (Especially noteworthy is a description and illustration of the Amberola "Store" -- a special cabinet designed for stocking records and displaying two machines plus literature, flyers and posters.) It is factory memos and letters -- an inter-office letter confirms that the last Blue Amberols were dubbed electrically; and read the sad fate of over a quarter million cylinders records in 1929. It is rare literature for customers -- special offers for trading in old machines, order blanks, direct mail information, an unusual Diamond Disc cabinet which had been converted for housing a model 30 Amberola, cut-out lists, even a profit-sharing plan for customers. It is special chapters -- the Blue Amberols made of Henry Ford's Orchestra in Dearborn, dozens more 1912-14 record slips, a sampling of Diamond Disc liner notes, etc. It is full-color illustrations -- machines, record supplements, etc. It is F. K. Babson publicity copy -- "Keep the Boys and Girls at Home," "Regular Edison Parties," "Entertaining the Young Man," etc. And it is countless tidbits of obscure information -- production statistics for the final issues, "How Blue Amberol Records are Made," confirmation of the "dot theory," Amberola tone tests, Jim Walsh anecdotes, etc., etc. In fact, there is so much to discover in this book that each time I pick it up I come across something I hadn't noticed before. The combination of the two volumes provides the collector with a most comprehensive reference on Blue Amberol Recordings -- one which is not likely to be eclipsed. Incidentally, Ron hopes to be able to complete the series with a third book which will index



the entire series of Blue Amberols.

The book is not inexpensive, but it is not a cheap production either. It is printed on heavy coated stock, the binding is hand-stitched, it weighs nearly four pounds, and will last a lifetime; in all ways it is quality throughout. While the term "collector's item" is overused nowadays, both volumes one and two are surely to become collector's items once the stock of 500 copies each is exhausted.

Volume two, signed by the author, may be ordered at \$45.00 plus \$2.50 shipping from Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, NY 11226, or directly from Ron Dethlefsen at 3605 Christmas Tree Lane, Bakersfield, CA 93306 -- Martin Bryan

Columbia Two-Minute Cylinder Records, 1896-1909 (Kastlemusick's Pioneer Discography Series, Volume Two), by Kenneth M. Lorenz

The long-awaited Columbia cylinder listing is finally available and although I would have liked seeing it in September 1980 as initially scheduled, it is worth the waiting and I believe it will prove to be an invaluable tool for the collector and researcher.

It is soft cover, staple bound, measures  $8\frac{1}{4} \times 5\frac{1}{2} \times \frac{1}{4}$  inches, has 84 pages plus cover and is available at \$14.95 in North America (\$17.95 elsewhere) from Kastlemusick, Inc., 901 Washington St., Wilmington, Del. 19801 and 170 Broadway, New York, NY 10038.

The print is "eyeful"--easy to read in bold black with headings in a still bolder black print. For the fading eyes, this makes it a joy to use.

There are four sections: 1. Brown wax cylinders from 1896-1901, listing selections numbered between 1 and 31206. 2. Two-Minute XP cylinders, 1901-1909 with numbers beginning at 31300 and continuing through 33303. 3. Columbia Twentieth Century BC cylinders (six-inch long) 1905-1908 with numbers between 85000 and 85189. 4. 1908 Presidential Election Campaign cylinders--all by Taft and Bryan and numbered in the 40500's. All sections have blank numbers with many more in section one than in sections two, three and four. Some of these, I assume, could be filled in, but many probably have no corresponding cylinder. I am sure that Mr. Lorenz would welcome additional data and corrections which collectors/researchers may discover.

Most of the book is taken up in sections 1 and 2. Section 3 is four pages and section 4 is half a page.

As a collector, I would like a more permanent binding, but with care, this format will hold its pages intact for years. The price may seem a little high for a book with soft cover and no pictures, but I consider it well worth the pre-publication price of \$11.00 and would not hesitate to buy it at the current selling fee. It is the most complete Columbia cylinder listing to date and a long needed tool for the serious collector. -- John A. Petty

## JOLSONIA

We trust that most of our readers are familiar with Little Wonder no. 20, "Back to the Carolina You Love." This is generally understood to be the only record by Al Jolson in this series of  $5\frac{1}{2}$ " records. Your editor has reason to believe that there may have been other Little Wonders recorded by Jolson, but for one reason or another they remained unissued. And it's just slightly possible that there is at least one other Jolson Little Wonder Record lurking out there to be discovered. Here's why. Some time ago, Barbara Pross-

er sent a photocopy of a 1915 Montgomery Ward catalogue which listed just over four dozen records. The numbers ranged from a low of 1 to a high of 105, with many numbers unaccounted for. (You may recall that some issues back we speculated that many of the Little Wonder numbers were never actually used.)

However, halfway through the list appears one of those numbers that to my knowledge has never appeared in any other LW listing: 41, "When the Grown Up Ladies Act Like Babies." This was one of the songs that Jolson sang for Columbia, so it's conceivable that he also recorded it for Little Wonder, as he did with "Back to the Carolina." On the other hand, "When the Grown Up Ladies" appears in later lists of Little Wonders as no. 136, as a tenor solo (Jolson was labeled by Columbia as a baritone). Of course, it's possible that the Montgomery Ward entry was an error -- there are a few others (45 instead of 46; 55 instead of 85). But I would rather think that this is actually what happened: Jolson recorded the song for Little Wonder, and it was scheduled to be released as no. 41 in the second or third series of records; in the meantime, the public recognized him as the singer on LW 20, and due to contractual obligations--perhaps an exclusive contract for the Columbia label--it was decided to cancel subsequent releases. The selection was re-recorded, perhaps by Sam Ash, and whenever anyone ordered no. 41, they were sent 136 instead. Although this is all speculation, it could have happened that way. After all, the number 136 hadn't even been reached when the listing appeared, and yet the title was there. Also, in spite of the other errors, 41 and 136 are not at all similar, so it's hard to understand how they could have become confused. Let's hope that this theory is correct and that a few copies of 41 might even have slipped through before 136 was substituted.

illustration courtesy of R. J. Wakeman

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## Jolsonia (cont.)

From Allen Debus comes the following article which originally appeared in *Variety* on July 23, 1930. We suspect that the Depression, coupled with a decline in Jolson's popularity, contributed to the failure of the enterprise.

JOLSON'S OWN CO. MAKING HIS DISCS—RETAIL AT 35¢

Jolson Recording Co., to sell Al Jolson discs at popular price, has been formed. The general idea is the distribution of records to chain stores and mail order houses, they to retail the records at 35¢. Records are to be sold to the distributors for 24½¢.

Bill Grady, of the William Morris agency, is president of the company. Jolson and his wife (Ruby Keeler) are the only other interested parties.

Jolson records have been currently retailed at 75¢. Records and other mechanicals have dropped off heavily in sales and appear to be in a rut. It is figured the pop price for the Jolson recordings will find a ready market.

Jolson will make the master records on the coast in the Pathe plant, the manufacture for the trade being carried on in the east. Production cost is said to be moderate, with the new company having its product made up by an established disc plant.

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